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An energetic fusion of cultures and traditions

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Favourites and new found gems from the verdant isles

8PM SATURDAY, MAY 14, 2016

ST. ANDREW'S UNITED CHURCH, NORTH VANCOUVER

*season subject to change

W E L C O M E

Laudate Singers and the Vancouver Inter-Cultural Orchestra are celebrating over a decade of artistic partnership with this concert. Our work together has resulted in great music, good friendships, appreciation for both voices and instruments, and much more. It is a celebration of the diverse community in which we find ourselves in Vancouver. This is indeed fusion music on a global scale: music that draws on the best of many cultures to build bridges between them and allows new discoveries to be made.

Thank you for joining us in this adventure!

Lars Kaario
Artistic Director
Laudate Singers

Mark Armanini
Artistic Director
Vancouver Inter-Cultural Orchestra



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VICO

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2015-2016 Season

Sounds Global featuring Naomi Sato

November 7, 2015

North Vancouver

The intercultural music of the future: new pieces by up-and-coming composers from our summer 2015 workshop series at Capilano University, performed by the VICO Sounds Global Ensemble & visiting sho virtuoso Naomi Sato

Jubilant Red: The Composers' Intercultural Kitchen

November 14, 2015

Pyatt Hall, VSO School of Music, Vancouver

The culmination of a 2-year workshop & creation process: new music by Jeffrey Ryan, Rodney Sharman, Lisa Cay Miller, Jim Hiscott, Bob Pritchard, Jennifer Butler, Elisha Denburg & Naomi Sato, performed by the VICO String Quartet with virtuoso soloists Geling Jiang, Saina Khaleedi, Navid Goldrick & Naomi Sato

Festival of Middle Eastern Music: From the Aras Basin

February 2016

Various venues in Vancouver, West Vancouver & Victoria

Concerts, workshops, recitals & educational events, featuring VICO musicians & composers with guest artists from Turkey, Armenia & Uzbekistan as well as Montreal-based trio Constantinople

Good Day Sunshine

March 2016

The Vancouver Inter-Cultural Orchestra does the Beatles! Our popular annual fundraiser, featuring a light-hearted selection of pop, traditional & intercultural tunes; bet you didn't know that many of our roster members can also sing...

Smooth as Silk: VICO at Sound of Dragon Music Festival

April 22-24, 2016 at The Roundhouse, Vancouver

Intercultural music featuring Chinese instruments; an all-Canadian programme that showcases diverse musical aesthetics

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Mystics & Lovers

Circular Coast (2000)

Mark Armanini b.1956

*** twinkle twinkle little star** (2015)

Chris Sivak b.1982

Asheghaneh: monologues (2006)

Farshid Samandari b.1971

- I. a day time plea
- II. a nighttime agony
- III. a breeze of joy

solo: Jamal Kurdistani

– I N T E R M I S S I O N –

Kabuki
Lay lay

Kurdish traditional
Kurdish traditional

Jamal Kurdistan, vocals / Sina Ettehad, kamanche / Hamin Honari, daf

Ani Ma-amin (I Believe) (2002)

Moshe Denburg b.1949

- I. Graceful; Resolute
- II. Serene
- III. Joyful
- IV. Affirming; Fervent
- V. Supplication

*** premiere – commissioned by Laudate Singers**

NOTES & TEXTS

Circular Coast – Mark Armanini

Circular Coast, a setting of a poem by British Columbian Anne Marriott (winner of the Governor General's Award for Poetry in 1941), was commissioned by the Capilano College Foundation for Visions of the North Shore: Year 2000. The text pours forth a combination of sound images and visual images. It is a concise and powerful representation of a seaside vista; a familiar image to most residents of the region and a poetic ode to our magnificent natural abundance. The choir articulates a constantly changing soundscape with many textural colours passing quickly by; wind, water and birds are referenced through word and sound interplay.

The round O eye
blue
misted milk
salted drops drip from the curve.

The round O mouth
whispering through lips of sand
spitting up
pipes of kelp
gushing with storm and foam.

And interchange: the eye
pouring out waves the mouth

Seabirds leave tracks on sand and air.

twinkle twinkle little star – Chris Sivak

Laudate's composer-in-residence Chris Sivak says about his newest creation: "A credible source for the origins of the poem, "Twinkle, Twinkle, Little Star" is a 19th century book by Jane and Ann Taylor called, "Rhymes For The Nursery". The complete poem, at five stanzas, can be interpreted as an expression of thankfulness and I was drawn to the idea of a choral setting that emphasizes this reading. I tried to imagine a traveler lost in the wilderness with no guide save for this supernatural beacon in the sky and the feeling of gratitude they would feel towards it at the crest of the last horizon."

Asheghaneh: monologues – Farshid Samandari

The title of this 3-movement piece implies "the lover's manner" as well as the style of the Ashiqs, Sufi troubadours from the Azerbaijan and Kurdistan regions. The art of the Ashiqs – and in particular the quatrains of Bábá-Táhîr, a revered early poet and mystic who lived in the 10th century – typically attempt to depict only an inner state: a static moment. This piece, however, tries to join these separate instants and draw a timeline spanning a day in a lover's life. It starts at dawn and ends again at dawn the following day.

The first movement (a day time plea) opens with longing for the beloved, as day sets the lovers apart.

The second movement (a nighttime agony) presents a hopeless complaint against fate for the torments of love.

The third movement (a breeze of joy) reflects the lover's deliberate choice, and thus one's hope of deliverance from pain and a definitive end to the lovers' separation.

i.) a day time plea

Nightingale by dawn is not but wailing,
Recalling the memory of the flower glowing.
Destiny evades the gasp of my wail,
The cry of broken hearts is piercing.

Longing thee my companion forever;
Stone my pillow, dust my cover;
My only fault is your love;
Not every devotee can thus suffer!

When could ye fathom my estate?
Where could ye favor this bleeding soul?
Never suffered a pain or a wound,
How could you feel an afflicted heart?

ii.) a night time agony

Strings to my lute thy locks all;
What else you expect from me in fall?
Should you not to lead me free,
Why ramble in my dreams by nightfall!

Agony of thy love settled me in a barren desert,
Air of fate consumed my body and soul;
You called me to be patient, "patient!"
Patience has shrouded me in dust!

No peace for now, no hope for tomorrow;
My share of fate: piles of sorrow.
Ardent devotees are long shrouded dust;
Out of their remaining, I'm fashioned!

iii.) a breeze of joy

Some rather pain, some potion;
Some rather union, some separation;
Of pain and potion, union and separation, I;
Rather only beloved volition.

Breezes passing that forelock,
Are better than scent of hyacinth;
Shall I sleep with her memory at night,
By dawn my bed is fragrant of its scent.

(translated by Farshid Samandari)

Kurdish Traditional Songs

Kabuki is a famous folk song from North Eastern Kurdistan. In this love song of union and separation, the beauty and freedom of the beloved are compared to that of the kabuki (an indigenous dove).

Lay Lay is a Kurdish lullaby. It is typical of many Kurdish songs in its attention to beautiful mountainous wilderness and wild animals running free.

Ani Ma-amin (I Believe) – Moshe Denburg

The composer writes about the texts as follows:

"At the core of Judaism are certain articles of faith that have resonance for me whether within or without a religious context. One of these articles is the declaration of belief in a messiah, a redemption of the world, a time when peace shall reign in all of creation. This belief - in a peaceful outcome to the human project - has long been a source of hope for people the world over, and has given purpose to an otherwise chaotic existence.

The text of my piece, two terse lines composed a millennium ago, by the great Rabbinical scholar and philosopher Moses Maimonides, is given several different treatments in a multiple movement work. Each movement highlights a different attitude of prayer, such as: joy, grace, serenity, resolution, and supplication. The English translation goes:

I believe, with an unwavering faith, in the coming of the messiah.
And though he may tarry, even so I will look for his coming every day.

(transliterated Hebrew) Ani ma-amin be-emuna sh'leima b'viyat hamashiakh.
V'af al pi she-yitma-mei-a, im kol ze akhake lo b'chol yom she-yavo.

The textual universalism in the work also serves to highlight the mission of the Vancouver Inter-Cultural Orchestra as a musical ensemble that encourages goodwill and understanding between peoples of diverse backgrounds."

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Heidi Ackermann
Marina Bennett
Yasmine Bia
Catherine Crouch
Elyse Kantonen
Jennifer Katchur
Tiffany Oakes
Jenny Vermeulen

Alto

Tami Copland
Hilary Crowther
Miriam Davidson
Elspeth Finlay
Mavis Friesen
Katie Horst
Peggy Hua

Tenor

Marquis Byrd
Marco Del Rio
Lyle Isbister
Justin Pham
Chris Robinson
Nicholas Sommer

Bass

Douglas Lau
George Roberts
Chris Sivak
Adam Turpin
Joseph Young

VANCOUVER INTER-CULTURAL ORCHESTRA

Mark McGregor
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Geronimo Mendoza
Oboe

Milan Milosevic
Clarinet

Johanna Hauser
Bass Clarinet

Al Cannon
Trumpet

Dom Ivanovic
Violin 1

Angela Malmberg
Violin 1

Susan Cosco
Violin 1

Mark Ferris
Violin 2

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Violin 2

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Tar 1

Ali Razmi
Tar 2

Navid Goldrick
Oud

THE MUSICIANS



JAMAL KURDISTANI (tenor soloist) was born in 1961 in Sanandaj, an Iranian of Kurdish descent. He has studied radif (Persian vocal music) with Ostad Ahmad Helli, Ostad Sediq Taarif and Ostad Mohsen Keramati. Jamal has performed with Dastan, Kereshmeh and Hamnavazan Ensembles, as well as in the Vancouver area with Saeed Farajpouri and

Hossein Behroozinia. He has also appeared at the Safar Festival, and at the Indian Summer Festival with Coleman Barks; this was the first major Canadian exhibition by contemporary artists from the Middle Eastern region. Also an educator, Jamal has taught singing and voice pedagogy in Iran and Canada for more than twenty years. In addition to performing and teaching, Jamal is currently working as a music consultant with Canadian filmmaker Ann Marie Fleming.

VANCOUVER INTER-CULTURAL ORCHESTRA

The Vancouver Inter-Cultural Orchestra, founded in 2001, was one of the first concert orchestras in the world devoted specifically to performing new intercultural music on a grand scale. It is currently the only professional ensemble of its kind in Canada. VICO strives to be a fresh and relevant voice in the contemporary music of our city, our province and our country. We build bridges of imagination. We approach diversity as a fascinating challenge and a creative call to action. We make connections, between performers and audiences of all ages and backgrounds, across the Lower Mainland, throughout Canada and the world. We create and perform orchestral music that transcends

boundaries: cultural, social, political, geographical. The VICO brings together musicians and composers from many cultural and artistic communities in the Lower Mainland, including Chinese, Taiwanese, Japanese, Indian, Persian (Iranian) and Middle Eastern, Latin and South American, Vietnamese, African, North American and European.

Since its inaugural performance in 2001, the VICO has commissioned and performed over 45 new intercultural pieces by respected, ground-breaking Canadian composers such as Elliot Weisgarber, Jin Zhang, Stephen Chatman, Mark Armanini, Farshid Samandari, Trichy Sankaran, Michael O'Neill, John Oliver, Grace Lee, Neil Weisensel, Joseph "Pepe" Danza, Moshe Denburg, Coat Cooke, Ed Henderson, Larry Nickel, Rita Ueda and Niel Golden.

The VICO's annual activities include festivals and/or standalone concerts, public educational events; professional development workshops for musicians and composers; interactive educational programs for students at the elementary, secondary and college/university level; the creation and distribution of educational materials (video, audio, text) via the web; the creation, development and performance of new Canadian repertoire; outreach and collaboration with other artists and organizations in the contemporary and world music scenes of Vancouver, Canada, Europe and Asia; and more, bringing the innovative art form of large-scale intercultural music to broad audiences. A 2012 recipient of the City of Vancouver Cultural Harmony Award, the VICO has been described as "the United Nations of music" (CBC Radio) and "music that sounds like Vancouver looks" (Georgia Straight).

THE MUSICIANS



LAUDATE SINGERS

Laudate means praise, and for Laudate Singers, every concert is a joyful celebration. Now celebrating its 20th anniversary season, current artistic director Lars Kaario founded Laudate Singers in 1995. This chamber choir continues to skillfully and passionately present repertoire that spans centuries, cultures and genres. The choir also strives to foster the development of professional musicians and enrich the cultural fabric of our community.

Laudate Singers is a committed champion of Canadian choral music, commissioning and performing new Canadian works every season in addition to mentoring and nurturing young composers through a composer-in-residence programme.

Laudate Singers has been pleased to undertake stimulating and innovative partnerships with high caliber local performers and ensembles such as the Vancouver Inter-Cultural Orchestra, the North Shore Celtic Ensemble, Tangissimo, Denis Bédard, Couloir and period baroque instrumentalists. In 2009 the choir was honoured to represent North Vancouver at the Chiba (Japan) Cultural Festival.

The choir has recorded six critically-acclaimed CDs, most recently Voice of the Tango with celebrated tango performers Tangissimo.



LARS KAARIO (conductor) is founder and director Laudate Singers. He has built an impressive reputation as a conductor, singer and educator in his native Vancouver. Lars has forged valuable and lasting relationships with leading musicians and organizations in BC's arts scene. He is keenly interested in commissioning and performing Canadian music. As Director of Choral Studies in the Diploma of Music Program at Capilano University where he directs Capilano University Singers and Capilano University Festival Chorus, Lars is able to support and mentor young singers, instrumentalists and composers. He shares his joy and skill of choral conducting as head instructor in the University's Conducting Certificate Program. Lars has appeared as conductor with such notable local ensembles as the Pacific Baroque Orchestra, Vancouver Philharmonic Orchestra, Theatre Under the Stars and others. He has also appeared as soloist in Bach's B Minor Mass, Handel's Messiah, Mozart's Requiem and more with many of BC's major choirs and orchestras.

THE COMPOSERS



MARK ARMANINI has been composing for various combinations of Chinese, Asian, and Western instruments since 1991; his work has been performed by the CBC Radio Orchestra, the Vancouver Symphony Orchestra, the Edmonton Symphony, the VICO, Little Giant Chinese Orchestra, the BC Chinese Orchestra, Orchid Ensemble, Silk Road and

the Latvian National Symphony among others. Mark is an associate composer of the Canadian Music Centre and (since 1994) composition instructor at Capilano University. He has been involved with the VICO since its inception, and is now its Artistic Director. www.armanini.ca



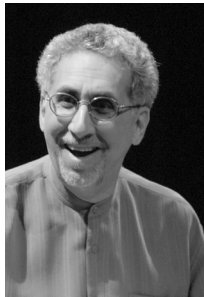
CHRIS SIVAK is a talented multi-instrumentalist and composer residing in Vancouver, BC. His output covers a wide variety of ground ranging from the soberly serious to the seriously absurd; all lush and lasciviousness, hunting for the perfect musical moment, to manic chamber opera featuring casts of characters out to tickle your funny bone. Chris was honoured to be chosen as

Laudate Singers' 2014-15 composer-in-residence. He has previously composed for the Vancouver Chamber Choir, Red Shift Music Society, The Vancouver Peace Choir, The Amicus Duo, The Nu:BC Collective, and OperaFeHk. Chris has also written for Westender and Discorder as a freelance writer and maintains a blog at www.chrissivak.com where he dissects music in his own quirky way.



FARSHID SAMANDARI – Known for music that deftly explores the cultural interconnections between Western Classical post-modernism and his Persian heritage, Farshid Samandari emigrated from Iran to Canada in 2001. Samandari's mantra is "Unity through Diversity" — to this end his music synthesizes a broad spectrum of non-western sources to create a vocabulary that is entirely his own. His music has been performed extensively

throughout Canada, Europe, and Asia, including performances by the Tehran National Symphony Orchestra, Vancouver Symphony Orchestra, Esprit Orchestra, Experimentalstudio (Germany), Conlon Disklavier Foundation (Netherlands), Atlas Ensemble (Netherlands), Turning Point Ensemble, Motion Ensemble, Musica Nova, Standing Wave Ensemble, and Red Chamber Quartet, as well as Karin Aurel, Ariel Barnes, Jeremy Berkman, Mark McGregor, Julia Nolan, Beth Orson, Harrie Starreveld, and Michael Strutt. His Apogee for solo flute was the 2006 winner of the Vancouver New Music competition, while his Other Half — an aria from his chamber opera SunarcanuS — was awarded "Best Composition" at the 2009 CUMS convention. His composition Coming Home for flute and percussion was the 2011 winner of the CUMS/CLC new work competition and has since enjoyed performances across Canada. He is presently the Composer-in-Residence for the Vancouver Inter-Cultural Orchestra. www.farshidsamandari.com



MOSHE DENBURG grew up in Montreal, in a religious Jewish family. His musical career has spanned four decades and several continents: he has lived and studied music in Canada, the USA, Israel, India, and Japan. Since 1987 his compositions have reflected an ongoing commitment to the principle of intercultural music-making: bringing together the instruments and ideas of many

cultures. In 2001 Moshe established the VICO, a vehicle for the realization of his and other Canadian composers' intercultural work. Artistic Director for many years, he now serves as Program Director. He is also an associate composer of the Canadian Music Centre.



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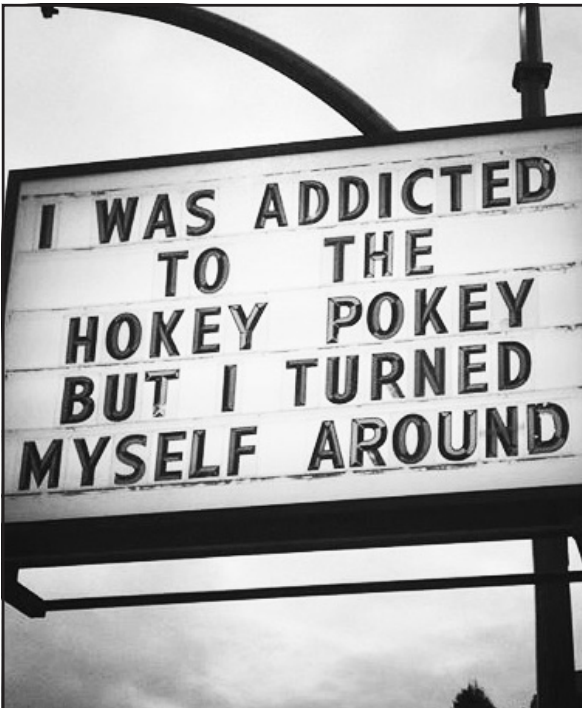
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Lars Kaario, Artistic Director

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*season subject to change